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THE · ARTS · COUNCIL · OF · GREAT · BRITAIN

DAVID JONES

PAINTINGS
ENGRAVINGS

AC

DRAWINGS
INSCRIPTIONS

ENGLISH WINDOW 1931 watercolour (38)

THE ARTS COUNCIL OF GREAT BRITAIN
WELSH COMMITTEE

*

DAVID JONES

An Exhibition of

PAINTINGS, DRAWINGS AND ENGRAVINGS

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MCMLIV
PWYLLGOR CYMREIG
CYNGOR CELFYDDYD PRYDAIN FAWR

First Edition July 1954
Second Edition December 1954

Reproduced on the cover: 'He Frees the Waters', 1931, wood-engraving (99)

Exhibition shown at

The National Library of Wales, Aberystwyth	24 July—21 August
The National Museum of Wales, Cardiff	28 August—25 September
The Glynn Vivian Art Gallery, Swansea	2–30 October
The Diploma Galleries, The Royal Scottish Academy, Edinburgh	10 November—5 December
The Tate Gallery, London	17 December—30 January, 1955

The Arts Council of Great Britain
Welsh Committee
Twenty-nine Park Place, Cardiff Telephone: Cardiff 23488

DAVID JONES

PAINTINGS, DRAWINGS AND ENGRAVINGS

NOTE BY WAY OF PREFACE

(Translated from the Welsh)

It is a grief for David Jones that he has no Welsh. He reads what he can get of competent English translation of early Welsh verse and prose. He corresponds with scholars about the Ancient Books and old tales and the myth and Matter of Wales, and he treasures the grains thus garnered. He feeds his meditation and his imagination on the Welsh past; it is a key to his work as English poet and as painter.

Another key is the Faith. Observe the inscriptions, phrases from Introit or Gospel, shown here with the pictures. It would be a blunder to pass them by with merely a glance. The artist worked long at them, praying them to their shape on the paper, building them up with brush-work around and within them, even as pious Welsh mothers used once to embroider the Promises into samplers on cottage walls.

There's a passage in Part 4 of *In Parenthesis* where Dai boasts in the trenches of France; it borrows its plan from a poem in the *Book of Taliesin:*

> This Dai adjusts his slipping shoulder straps, wraps close his misfit outsize greatcoat—he [articulates his English with an alien care.
>
> My fathers were with the Black Prinse of Wales
> at the passion of
> the blind Bohemian king.
> They served in these fields,
> it is in the histories that you can read it, Corporal—boys Gower, they were—it is writ down [—yes
>
> Wot about Methuselum, Taffy?
> I was with Abel when his brother found him,
> under the green tree.

That is how David Jones, poet and painter, sees things and paints them. Doric and Ionic and Corinthian columns, all the ages of Greece and Rome, are a background to the parenthetic travail of Aphrodite. The past is all a now, the eternal in the petal, tree branches in the clay of the teapot and in the brittleness of glass. The earth herself in her alert pain dreams of the hand that has shaped her. Nor man nor place stands alone. The scapegoat of Israel is caught in the barbed wire of 1915 and the trees of the field walk in through the windows of your house. David Jones is an artist who affirms that the vision in the final canto of Dante's *Paradiso* is an ever-contemporary fact.

Saunders Lewis

RHAGAIR

Un o ofidiau David Jones yw na fedr ef ddim Cymraeg. Y mae'n darllen popeth sydd i'w gael mewn cyfieithiadau Saesneg o hen farddoniaeth a rhyddiaith y Gymraeg; y mae'n gohebu gydag ysgolheigion y Gymraeg ynghylch yr Hen Ganu a'r hen chwedlau a hen hanes Cymru ac yn trysori pob briwsionyn a fedr ef felly. Mae'n meithrin ei fyfyrdod a'i ddychymyg ar orffennol Cymru a dyna un allwedd i'w waith ef fel bardd Saesneg a pheintiwr.

Yr allwedd arall yw'r Ffydd Gatholig. Sylwch ar y testunau, yr adnodau o'r Credo hefyd, yn Lladin ac un yn Gymraeg, sydd wedi eu peintio mewn llythrennau Rhufeinig yn yr arddangosfa hon. Peidiwch â mynd heibio iddynt heb ond cip. Bu'r artist yn hir yn eu llunio, yn eu gweddïo wrth eu torri ar y papur, yn peintio'r papur wedyn rhwng y llythrennau ac o'u cwmpas yn gefndir iddynt, fel y byddai mamau duwiol Cymru gynt yn troi'r Addewidion yn sampleri ar furiau cegin a llofft.

Trowch at y bedwaredd bennod o *In Parenthesis* sy'n disgrifio Dai yn y ffosydd yn Ffrainc yn 1915; dylid darllen y bennod drwyddi gan ei bod hi'n benthyg peth o'i chynllun oddi wrth gerdd yn *Llyfr Taliesin:*

> This Dai adjusts his slipping shoulder straps, wraps close his misfit outsize greatcoat—he [articulates his English with an alien care.
>
> My fathers were with the Black Prinse of Wales
> at the passion of
> the blind Bohemian king.
> They served in these fields,
> it is in the histories that you can read it, Corporal—boys Gower, they were—it is writ down [—yes
>
> Wot about Methuselum, Taffy?
> I was with Abel when his brother found him,
> under the green tree.

Dyna fel y mae David Jones yn gweld popeth ac yn eu peintio hefyd. Y mae'r colofnau Dorig ac Ionig a Chorinthaidd—holl oesoedd Groeg a Rhufain—yn gefndir i dristwch Aphrodite. Mae'r gorffennol oll yn y presennol, y tragwyddol yn y blodeuyn, a changhennau'r coed yng nghlai'r tebot ac ym mreuder y gwydr. Mae'r ddaear hithau yn ei phoen ddiddarfod yn breuddwydio am y llaw a'i lluniodd. Nid oes na dyn na man yn sefyll ei hunan. Mae Bwch Dihangol Israel wedi ei ddal ymysg gwifrau pigog ffosydd rhyfel 1915 ac y mae coed y maes yn cerdded i mewn drwy ffenestr pob tŷ. Artist sy'n dweud wrthym mewn lluniau fod gweledigaeth canto olaf Paradiso Dante yn ffaith dragwyddol bresennol yw David Jones.

Saunders Lewis

INTRODUCTION.

In any age creative artists of originality who stand alone, apart from the prevailing trends and influences of their time, are rare indeed. Of their small company is David Jones.

In the art of the twentieth century David Jones is a distinctive figure, original and independent, a strange meteor in a firmament of known and plotted stars. In an age of pragmatism his is a rare spirit. Confronted by his peculiar art we must abandon the usual yardsticks and plumblines by which we try to assess the stature and depth of artists in an established tradition or a known school, for as both artist and writer he is unclassifiable and without precedent; his talent cannot be documented; his art defies a label; any comment on its nature must be a parenthesis.

In Parenthesis,* this and the title of his other major piece of writing, *The Anathemata*,† provide us with a key to the understanding of the man and his works. In the latter title David Jones conveys a double sense: the Greek word *anathema* in antiquity meant 'something holy' and only later came to mean 'a curse'; *anathema* can mean 'a devoted thing, ornament or gift.' Using the plural David Jones suggests votive offerings, things dedicated, 'things set up, lifted up, or in whatever manner made over to the gods.' This sense of dedication is implicit in every work from his hands.

David Jones was born at Brockley in Kent on 1 November 1895. His father, James Jones, came from Holywell in Flintshire, and his mother, Alice, was born at Rotherhithe in Surrey. The artist acknowledges the significance of the background of craftsmanship in his family. His father was a printer's manager and his forbears had been independent upland farmers in the district of Ysceifiog; among them one had been a master plasterer. His mother's father was a maker of ships' masts and blocks; on this side of his family he had also inherited some Italian blood.

The influence of the artist's Welsh inheritance is clear. He is the first to acknowledge the debt to his Welsh origins. Among his early childhood memories he recalls his father's singing of *Mae hen wlad fy nhadau* and *Ar hyd y nos*, and his telling of the three hills of his birthplace, Foel-y-Crio, Moel Famau, and Moel Ffagnallt, of listening wide-eyed to tales of King Arthur and his knights, of poring over reproductions of thirteenth century drawings of Welsh warriors with bows and spears. Even a cursory study of some of the work of David Jones in both word and picture makes clear his rich acquaintance with the Arthurian legend,

* *In Parenthesis*, Faber, 1937. (Awarded the Hawthornden Prize, 1938.)

† *The Anathemata: Fragments of an Attempted Writing*, Faber, 1952. (For this work the author received the Russell Loines Award for Poetry from the National Institute of Arts and Letters, U.S.A., in May, 1954. He is the first European recipient of the award since its inception in 1931.)

Y Gododdin, and the *Mabinogion*. He has heard the spring birds of Cae Ifan Gymro as well as the Dogs of Annwn.

He tells us that as a child he was slow in learning to read, finding his letters difficult at the age of nine and later, but that he made good this lack on more than one occasion by paying his sister a penny to read to him. It is strange to remember this when we are confronted by the breadth of reading and scholarship, the magically rich vocabulary and the command of language revealed in his writings. In drawing, however, he was certainly no laggard, for he drew assiduously from the age of five years onwards. His mother had a talented eye and hand and both his parents encouraged his early enthusiasm. His earliest drawing, made when he was six, is of two snarling beasts, leopard and tiger, about to spring. Another, dated a year later, is of a dancing bear seen in a London street, the heavy figure sadly muzzled and lead by the snout to prance in the gutter. (We are fortunate to be able to see both these drawings in this exhibition.)

As a child he continued to make many drawings of animals, of bears and wolves, lions and tigers, especially the feline creatures great and small. These anticipate his later interests and achievements, the spirited studies of lithe panther, lynx, and jaguar, which can surely stand with those of Gaudier Brzeska among the finest animal drawings of our time. His feeling for the animal world is truly Franciscan; this compassion for the beasts of the field finds expression in very many of his drawings and engravings: the ox and ass of the Nativity, the palfreys of the Four Queens, the procession to the Ark when

> The Animals came in Two by Two,
> *Vive la compagnie.*

Sometimes the creature becomes a symbol: the great white albatross hanging from the neck of the Ancient Mariner, the ass bearing Christ, the young goat transfixed by a pilum, trapped in barbed wire. There is, too, always the sense of identification: 'we who are of the same world of sense with hairy ass and furry wolf and who presume to other and more radiant affinities. . . .'*

A number of the early animal drawings were exhibited by the Royal Drawing Society, but the artist assures us that few of these were of any aesthetic value. In any case, as he grew his visual education was no more enlightened or enlightening than that received by so many children of the time, the unspoilt vision and natural freedom of expression of the child being warped by the admired, accessible, and accepted images on every hand, the pictures on hoardings and in newspapers and magazines. Even so, though his style became in this sense corrupted, the boy continued to make imaginative drawings, now of snowswept Russians or Welshmen hunting wolves on wild mountain sides.

His sense of vocation as an artist remained clear and in 1909 he entered Camberwell School of Art. There he was able to slough off what he calls 'the general'

* *In Parenthesis*, preface, p. xiv.

dead weight of outside opinion'* and first became aware of the French Post-Impressionists through his master A. S. Hartrick who had worked with Van Gogh and Gauguin.

His energies and talents continued to be divided between animal drawings and imaginative paintings illustrating Welsh legend. Then came the Great War. In 1915 he joined the Royal Welch Fusiliers and served with that regiment in France until 1918. The effect on a sensitive spirit of those years of trench warfare can only be guessed at. The chaos brought forth no significant expression at the time. The artist declares that throughout the war he made no drawings of any value. It was twenty years later that the suffering and comradeship of that dark time were to crystallize into, not a series of paintings, but a work of literature, a personal document and an elegy, *In Parenthesis*, in which mud-caked Private Watkin and his mates are identified with their sixth-century ancestors, the heroes of Aneirin. This identification, this destruction of time which yet proclaims its unity, joining Now with Then, is also found in his finest imaginative drawings: barbed wire is a crown of thorns, the 'tin-hat' becomes a casque, the torn soldier has greaves and grenades, barrage balloons as well as birds fly over the head of Aphrodite.

In 1919 David Jones returned to his art studies, this time at the Westminster School of Art under Walter Bayes and Bernard Meninsky. There he concentrated on the science and craft of his art, aware of the need to acquire a pictorial language. There too he became interested in the work of contemporary British painters who were influenced by the School of Paris, but he was never led away by prevailing fashions in art, his concern being with 'the spirit and the vision' which led him to El Greco and Blake.

Before long, however, as must all students of healthy growth, he became restless and thwarted by the narrower disciplines of art school training. In 1921 he embraced the Catholic faith and a year later joined Eric Gill's Guild of St. Joseph and St. Dominic at Ditchling in Sussex. There in the community of devoted craftsmen he sought the consistent philosophy of art and life which was his need. (We need to be reminded that whatever our religious beliefs may be, in studying the work of David Jones we cannot for a moment ignore the significance of his faith and, in particular, the analogy of the doctrine of transubstantiation. Let us put it as simply as possible and leave it at that: to the true artist, surely, every picture is an *icon*; every work of art becomes a living *thing*, vibrating with the life imparted to it by a dedicated spirit.†)

At Ditchling he was taught the art of engraving on wood by Fr. Desmond Chute, an art to which, with his craftsman's sensibility, he was to make his own contribution. His early prints are disciplined in style in the tradition of the medieval

* For a number of biographical details and some statements by the artist the writer is indebted to Mr. Robin Ironside's introductory essay in the Penguin Modern Painters series, 1949, and to the manuscript autobiographical notes written by the artist at the request of Mr. H. S. Ede.

† 'It is axiomatic that the function of the artist is to make things *sub specie aeternitatis*.' *The Anathemata*, preface, p. 34.

woodcut and reflect the formal approach of his masters, but as he acquired the mastery of his burin and developed a personal means of expression, he brought to the boxwood a delicacy of line and texture and a liveliness of statement for which it is difficult to find an equal in the history of the art.

Seeking a quieter retreat in which to work, Eric Gill left Ditchling in 1924 and established his workshop at Capel-y-Ffin in the lovely Ewyas valley of the Black Mountains north of Abergavenny. David Jones joined him there in the following year, with the warm feeling of returning to the country which he had always identified as his own. There he made a number of mountain landscapes and engraved his first series of wood-blocks for the Golden Cockerel Press.* From Capel-y-Ffin he made two visits to Caldy Island (Ynys Byr), off the Pembrokeshire coast, where he worked for a period in the scriptorium of the Benedictine monastery. On the island he made a series of drawings in chalk and watercolour of the sea, cliffs and rocky inlets. Although his work at that period shows a formal approach which is reminiscent of Paul Nash, it is true to say that at that time in Wales, in the mountain valley and by the rocks of the shore, he found himself as an artist, discovering his true direction and developing that delicate and spontaneous means of expression which he has since used so consistently, so evocatively, and with such power to delight.

In 1927 he returned to live with his parents at Brockley, staying with them from time to time in the bungalow at Portslade, near Hove, where the sea seen from the verandah and the passing ships called forth a further series of sea pictures. These and his Welsh drawings were shown at the St. George's Gallery in that year. In the same year he joined the Society of Wood Engravers, and made the ten large blocks to illustrate the Chester Play of The Deluge for the Golden Cockerel Press, designs which are at once dramatic illustrations and rich patterns in black and white.

The six years which followed became the most prolific period of his life. Speaking of this time he says: 'I painted all the time; I never seemed to stop painting in those days, . . . I produced a whole flood of pictures.' In 1928 he engraved on copper the series of illustrations to Coleridge's *Rime of the Ancient Mariner*,† works in line-engraving which for their grace and eloquence stand alone among intaglio prints.

David Jones was now in his full stride. Occasionally he painted in oils, but it was in watercolour that he found his true medium, a sensitive vehicle for the grace and subtlety of his art and for the nervous eloquence of his personal statement. It is on his large watercolours that his reputation is based. In these, seascapes, landscapes of trees and parklands, bowls of flowers, teapots and jugs, are brought into being through a merging patchwork of transparent films of colour,

* *Gulliver's Travels*, 2 vols., 1925.

† Published by Douglas Cleverdon at Bristol, 1929.

through which the individual forms are made explicit by lively line in pencil, ink, or chalk. At first sight these pictures have the quality and elegance of silken stuffs freely tinted with subtle dyes, then we see that every part of this pervading web of line and iridescent colour is poised and balanced; through it we enter and apprehend a world of light and shade and space, full of local and incidental truths yet evoking through the whole a perception of the universal.

In 1929 an exhibition of his work was shown at the Goupil Gallery in London. This included a number of watercolours made in France during visits to Salies de Béarn, Lourdes and Arcachon. In 1930 Heal's Mansard Gallery arranged a special exhibition of animal drawings, many of which had been made at the London Zoo. From 1930 to 1933 he also exhibited as a member of the Seven and Five Society. These were important years of recognition when works by David Jones were bought by discerning private collectors and by the Contemporary Art Society. In 1933 his work was shown in Chicago, in the following year at the Venice Biennial Exhibition, in 1940 in New York, and from 1940 to 1942 in various exhibitions of British art at the National Gallery, London. Through the years he has had a number of one-man shows at the Redfern Gallery, of which the most recent was in 1948. Examples of his work have been exhibited throughout the world by the British Council. In 1944 a small exhibition was arranged by C.E.M.A. and sent on tour in England and Wales. This was the first opportunity for large sections of the public to see a number of his paintings and drawings. This present retrospective exhibition, organized by the Welsh Committee of the Arts Council, is the first comprehensive collection of the work of David Jones to be publicly shown. By the welcome it has received on all sides and through the immediate and warm response from all who were asked to lend their pictures, in its making this exhibition has taken the form of a tribute to the artist from the large number of people who are devoted to his work.

Since 1933 David Jones has suffered successive periods of ill-health which have severely limited his creative work. Whenever possible, however, he has produced new works which continue to surprise and delight us. In 1940–41 he made two large drawings of first importance, *Guenever* and *The Four Queens*, illustrating the Arthurian legend.* In these finely wrought works the vision is made palpable; the earlier spontaneity of touch has given place to a worked and achieved definition through which the travail of creation can be apprehended. These two drawings and the *Aphrodite in Aulis* of the same period are surely the richest and most truly visionary works yet to have come from the artist's hand.

In recent years David Jones has given a great deal of his time to writing, but he has continued to make paintings and drawings and finely lettered inscriptions. Whereas he is best known for the watercolours of his fruitful period of 1927–32, his later works show no declining of his powers but a logical progression of achievement. In his most recent pictures, richer in design and imagery, more delicately

* Now in the Tate Gallery's collection.

poised and balanced,* he has so tuned and refined his visual language that it is now the perfect instrument for his peculiar psalmody.

His lettered panels and inscriptions are in themselves a personal form of art. In the first instance these spring from the artist's clear delight in the evocative magic of words, in lines from Virgil or the liturgy. A number of these inscriptions decorate the walls of his room in the manner of texts. The letter forms are a personal interpretation of Roman capitals, varied by the introduction here and there of cursive forms and minuscules. In their making, however, they have acquired the qualities of artifacts in themselves. David Jones has said of these: 'It seems to me that Latin and Welsh are the languages in which to make inscriptions. In English the words and their meanings are too close to me. They *interfere*.'

Works of art which are by their nature subjective, intimate, and transcendental, are sometimes condemned by those who have not learned to read them. By some the work of David Jones has been regarded as esoteric and precious. Yet it is clear that he is not to be thought of as a recluse, shut away with but an inward eye, unaware of his contemporaries and the problems of his time. Among the books on his table you will expect to see Malory and Frazer, but you will also find the latest book on Picasso;† from his pen have come most cogent comments on such diverse subjects as the significance of abstract art‡ and the terrors unleashed by our scientists.

Confronted by the works of such a rare and devoted artist, with their fervour and reverence for the spirit in created things, we can perhaps regard them with too great a solemnity, not seeing the humour and the dancing joy in life which also finds expression there with such elegance and grace, not feeling the delight. For the works of David Jones proclaim his affirmation: 'I believe in Poussin's dictum: "The goal of painting is delight".'

John Petts

* He has said that 'painting is like walking on a tight-rope.'

† Of whom he has written: 'Behind his untiring inventiveness there is the desire to uncover a valid sign. And that desire . . . is incumbent upon all who practise an art.' *The Anathemata*, preface, p. 34.

‡ *The Listener*, 3 August 1950.

ACKNOWLEDGEMENTS

This exhibition has been made possible by the generous help of very many people. Most certainly our thanks should go first to David Jones himself for his help in giving so freely his advice and his time to make this exhibition as comprehensive as possible. Warm thanks are also due to all the private collectors, public galleries, and other bodies who have so willingly deprived themselves of their pictures for so long to make this exhibition a nation-wide tribute to the artist. Particular thanks should go to Miss Helen Sutherland, who has taken down no less than thirteen pictures from her walls, to Mr. Douglas Cleverdon for advice and the generous loan of fifteen prints and drawings, to Mr. Denis Mathews and the Contemporary Art Society, to the National Museum of Wales for help in mounting the exhibition, to Cardiff Central Library for assistance in compiling the bibliography, to Mr. Oliver Simon, editor of *Signature*, and to Penguin Books Limited for the loan of blocks.

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Lent by the National Museum of Wales

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2 TIR Y BLAENAU — Dec./Jan. 1924/5 — *watercolour and pencil* — 22 × 15
Unsigned
Lent anonymously

3 TENBY FROM CALDY ISLAND — 1925 — *watercolour and body-colour* — 13½ × 20½ Plate II
Signed: *David J '25*
Lent by the National Museum of Wales

4 STEAMSHIP OFF YNYS BYR* — 1925 — *watercolour* — 15½ × 22
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5 SEASCAPE, YNYS BYR — 1925 — *watercolour* — 15½ × 22
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9 BACK GARDENS, LONDON — 1926 — *watercolour* — 22 × 15
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* Caldy Island.

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Signed: *David J 1930*
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Lent by Sir Kenneth Clark, K.C.B.

25 ERIC GILL — 1930 — *pencil and watercolour* — 25 × 20
Signed: *David Jones '30* — Plate XIII
Lent anonymously

26 HAGUE'S PRESS — 1930 — *watercolour* — 25 × 20
Signed: *David J '30*
Lent by Miss Helen Sutherland

27 SUBURBAN SPRING — *c.* 1930 — *oil on canvas* — 27 × 20
Unsigned
Lent by Miss Helen Sutherland

28 FRONTISPIECE TO *THE SATIN SLIPPER* — 1931 — *watercolour* — 19½ × 26
Signed: *David J 1931*
Lent by T. F. Burns, Esq.

29 MISS CALYPSO'S CHAIR — 1931 — *watercolour* — 19 × 24
Signed: *David J April 1931*
Lent anonymously

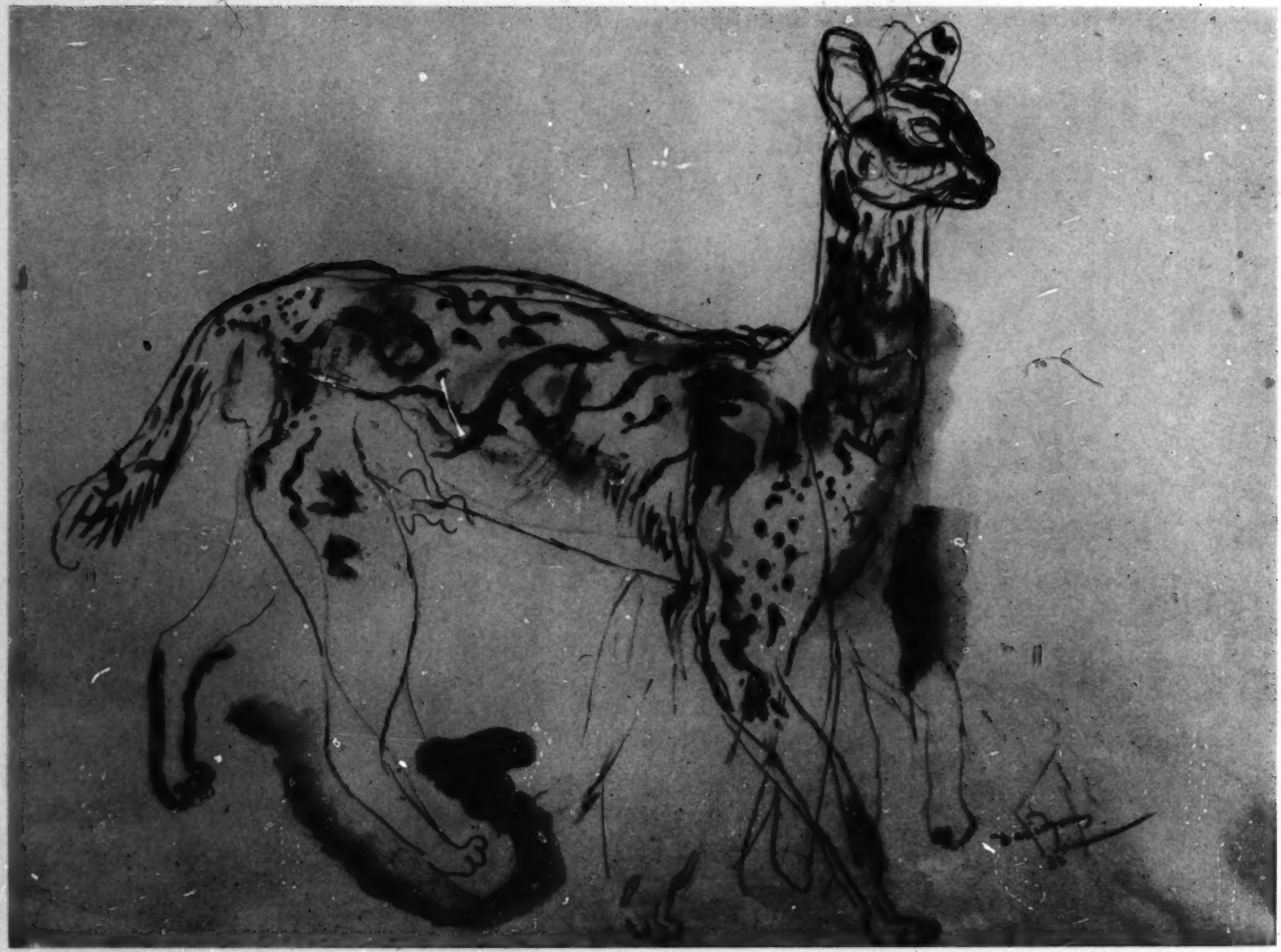
30 MANAWYDAN'S GLASS DOOR — 1931 — *watercolour* — 25 × 19⅜
Unsigned
Lent by Arthur Giardelli, Esq.

31 PLACE FOR SHIPS — 1931 — *watercolour* — 19¼ × 25¼
Signed: *David Jones 1931* — Plate X
Lent by Richard Smart, Esq.

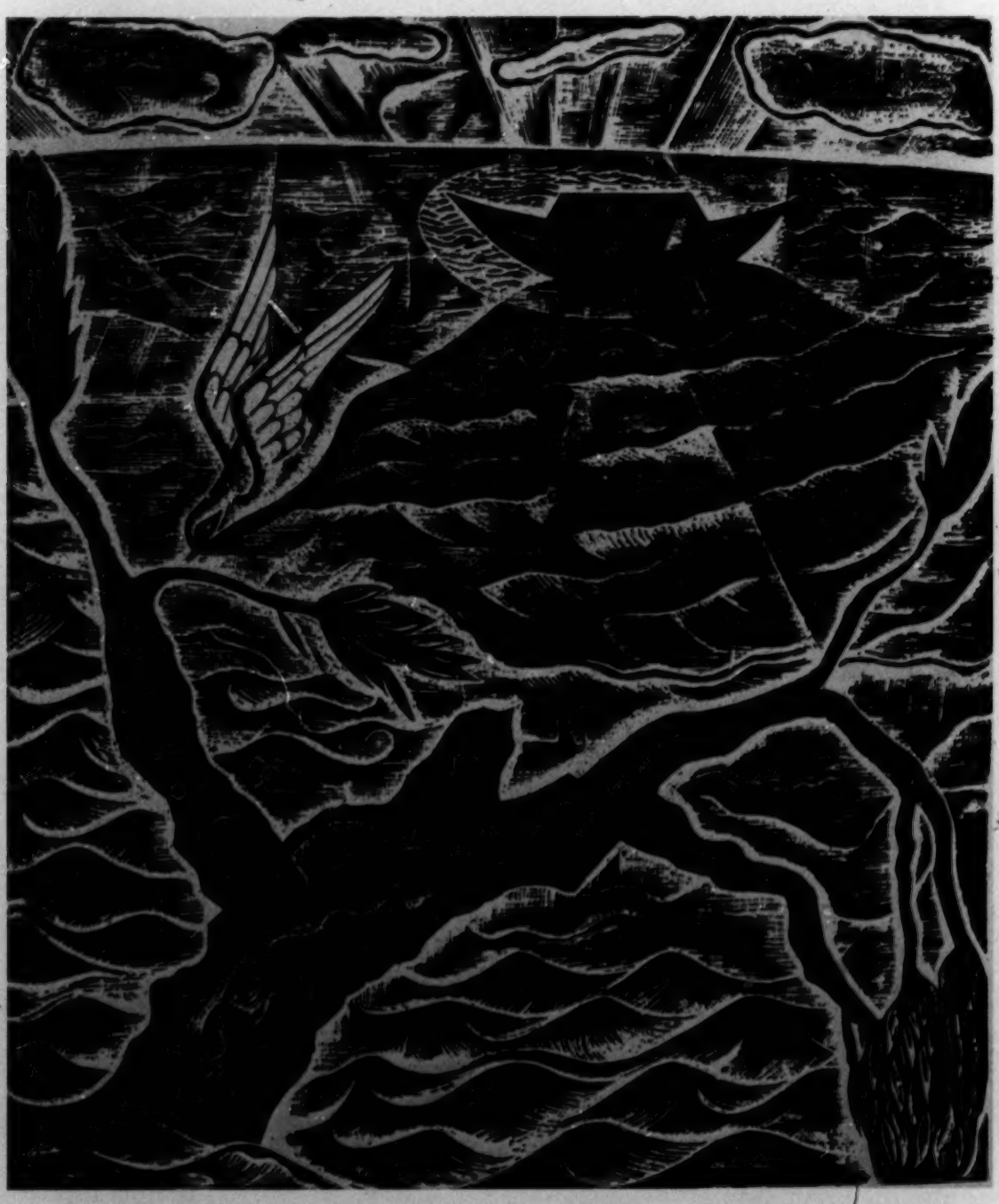
32 SEA FROM A WINDOW, PORTSLADE — 1931 — *watercolour* — 19 × 23
Signed: *David J '31*
Lent by H. K. B. Lund, Esq.

I. DANCING BEAR 1903 pencil (76)

II. TENBY FROM CALDY ISLAND 1925 watercolour and body-colour (3)



III. AGAG 1930 pencil and watercolour (78)



IV. ILLUSTRATION TO *THE CHESTER PLAY OF THE DELUGE*
The Golden Cockerel Press 1927 wood-engraving (97 ix)

V. THE RIME OF THE ANCIENT MARINER 1928 line-engraving (106 v)

VI. ROMAN LAND 1928 watercolour and body-colour (12)

VII. CATH GARTREF 1930 watercolour (21)

VIII. HUMAN BEING 1931 oil (39)

IX. FRONTISPIECE TO *IN PARENTHESIS* 1937 pencil, ink and watercolour (87)

X. PLACE FOR SHIPS 1931 watercolour (31)

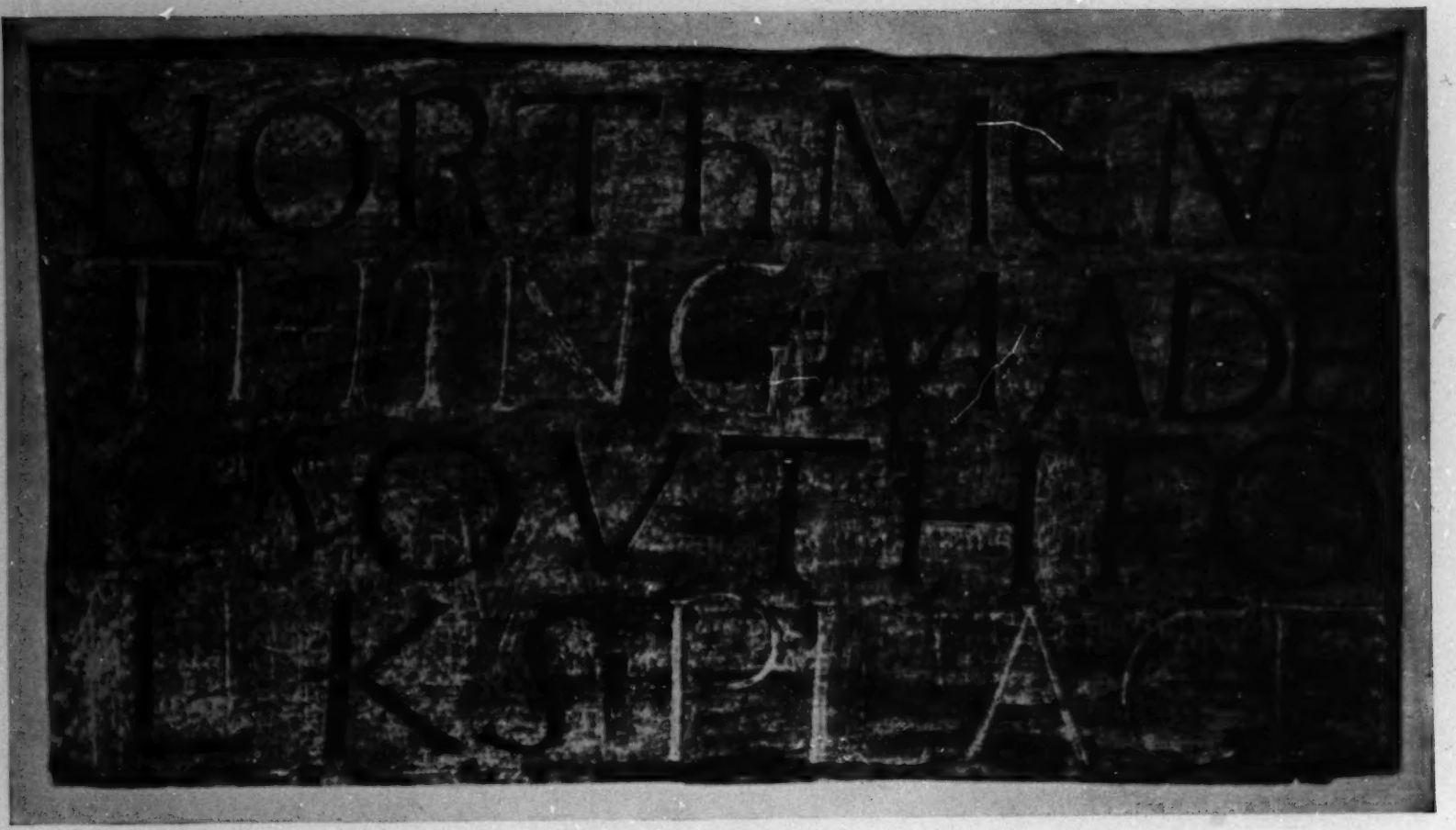
XI. THE QUEEN'S DISH 1932 watercolour (43)

XII. PETRA IM ROSENHAG 1931 watercolour and body-colour (35)

XIII. ERIC GILL 1930 pencil and watercolour (25)

XIV. SUNDAY MASS 1948 watercolour, chalk and body-colour (62)

XV. THE STORM TREE 1948 watercolour and chalk (63)



XVI. INSCRIPTION *c.* 1948 pencil, crayon and watercolour (108)

33 OUT TIDE — 1931 — *watercolour and body-colour* — 24 × 19¼
Signed: *David J '31*
Lent by W. A. Evill, Esq.

34 THE OPEN BAY — 1931 — *watercolour and body-colour* — 19 × 24
Signed: *David J/31*
Lent by Leeds City Art Gallery
(Presented by the Contemporary Art Society 1941)

35 PETRA IM ROSENHAG* — 1931 — *watercolour and body-colour* — 30 × 22 Plate XII
Signed: *David J '31*
Lent by Sir Kenneth Clark, K.C.B.

36 HERBAGED COAST, YNYS BYR — 1931 — *watercolour* — 19 × 23¾
Signed: *David J '31*
Lent by Mr. and Mrs. Harman Grisewood

37 VASE ON A SILL — 1931 — *watercolour* — 23 × 19
Signed: *David J '31*
Lent by Guy H. Dixon, Esq.

38 ENGLISH WINDOW — 1931 — *watercolour* — 25 × 20 Frontispiece
Signed: *David Jones*
Lent by Arthur H. Wheen, Esq.

39 HUMAN BEING — 1931 — *oil on canvas* — 29½ × 23⅝ Plate VIII
Signed: *David J '31*
Lent by Miss Helen Sutherland

40 FACTORY COAST — 1931 — *oil on panel* — 20 × 24
Signed: *David J '31*
Lent by Miss Helen Sutherland

41 THE REEFED PLACE — 1931 — *watercolour and body-colour* — 24 × 18⅞
Signed: *David Jones '31*
Lent by Miss Margaret Pilkington

42 THORN CUP — 1932 — *watercolour* — 29 × 21¾
Signed: *David Jones '32*
Lent by Miss Helen Sutherland

* *Cf.* the appellation *Maria im Rosenhag* used of pictures of the Virgin in a floral setting—in the rose arbour.

43 THE QUEEN'S DISH — 1932 — *watercolour* — 22 × 30
Signed: *David Jones '32*
Plate XI
Lent by N. B. C. Lucas, Esq.

44 PETRA — 1932 — *watercolour* — 30⅜ × 22
Signed: *David J '32*
Lent by Miss Helen Sutherland

45 MARTHA'S CUP — 1932 — *watercolour* — 31½ × 22
Signed: *David J '32*
Lent by E. C. Gregory, Esq.

46 TREES AT ROCK HALL, NORTHUMBERLAND — 1932 — *watercolour and body-colour* — 19 × 24
Signed: *David Jones '32*
Lent by the Contemporary Art Society
(From the Sir Edward Marsh Bequest)

47 CHAPEL IN THE PARK — 1932 — *watercolour* — 24¼ × 19¼
Signed: *David Jones '32*
Lent by the Trustees of the Tate Gallery

48 THE LONG MEADOW — 1932 — *watercolour* — 22 × 30½
Signed: *David J '32*
Lent by Douglas Cleverdon, Esq.
(Formerly in the Sir Michael Sadler Collection)

49 THE TRANSLATOR OF THE *CHANSON DE ROLAND* (RENÉ GABRIEL HAGUE) — 1932 — *watercolour* — 30¼ × 22
Signed: *David Jones 32*
Lent by Sir Wynne Cemlyn Jones

50 THE PARK — *c.* 1932 — *watercolour* — 24⅜ × 19
Signed: *David Jones*
Lent by Mrs. Christine Mocatta

51 LLYS CEIMIAD : LA BASSÉE FRONT, 1916 — 1937 — *pencil, watercolour, and ink* — 15 × 12¼
Unsigned
Lent anonymously

52 THE CRICKET MATCH, SIDMOUTH — *c.* 1938 — *watercolour* — 24 × 19
Signed: *David Jones*
Lent by Mrs. Frank D'Abreu

53 GUENEVER — 1940 — *pencil, ink, and watercolour* — 24½ × 19½
Signed: *David Jones 1940*
(Launcelot comes to Guenever in the Castle of Sir Meliagraunce. *Morte d'Arthur*, Book XIX, ch. 6)
Lent by the Trustees of the Tate Gallery

54 THE FOUR QUEENS — 1941 — *watercolour and ink* — 24½ × 19½
Signed: *David Jones 1941*
Lent by the Trustees of the Tate Gallery

55 APHRODITE IN AULIS — 1941 — *pencil, ink and watercolour* — 24⅜ × 19¼
Signed: *David Jones '41*
Lent anonymously

56 THE HOGGOT, CUMBRIA* — 1946 — *watercolour* — 23¾ × 18⅞
Signed: *David Jones 1946*
Lent by Miss Helen Sutherland

57 THE LEGION'S RIDGE FROM COCKLEY MOOR — 1946 — *watercolour* — 23 × 19
Signed: *David Jones 1946*
Lent by Miss Lynette Roberts

58 VIEW FROM GATWICK HOUSE, ESSEX, APRIL 1946 — 1946 — *watercolour and chalk* — 18¼ × 26¾
Signed: *David Jones 1946 from Gatwick House, Essex*
Lent by Mrs. A. K. Jackson

59 VEXILLA REGIS — 1947 — *watercolour* — 29⅞ × 22
Signed: *David Jones*
Lent by H. S. Ede, Esq.

60 THE TREE — 1947 — *watercolour* — 29 × 22
Signed: *David Jones 1947*
Lent by Mrs. J. D. Cowen

61 TYS ELVENLAND† — 1947 — *watercolour, chalk, and body-colour* — 29½ × 22
Signed: *David Jones 1947*
Lent by George Mitchell, Esq.

* Hoggot, literally 'hog-cote,' in Cumberland speech.
† James Joyce, *Finnegans Wake*, 1939, p. 215.

62	SUNDAY MASS (In homage to G. M. Hopkins, S.J.) Signed: *David Jones me fecit Whitsun 1948* Lent by the Hon. Lady (Ralph) Cochrane	1948	*watercolour, chalk, and body-colour*	22 × 15 Plate XIV
63	THE STORM TREE Signed: *David Jones Feb. '48* Lent by the British Council	1948	*watercolour and chalk*	24¼ × 19¼ Plate XV
64	THE LAETARE-SUNDAY THRUSH Signed: *David Jones April '48* Lent by Mrs. Thelma Cazalet-Keir, C.B.E.	1948	*pencil and watercolour*	29½ × 23½
65	WINTER AFTERNOON LOOKING TOWARDS THE PLAYING FIELDS OF HARROW Signed: *David Jones Feb '48* Lent by N. B. C. Lucas, Esq.	1948	*watercolour*	30 × 22
66	THE WIFE OF THE VICAR OF BRITAIN Signed: *David Jones, April '48* Lent by Mrs. Doris Ogilvie	1948	*chalk*	19 × 14
67	ECLOGUE IV Signed: *David Jones '49* Lent by Miss Helen Sutherland	1949	*pencil and watercolour*	24 × 18
68	DWYNWEN DEG IN LIVIA'S FROCK Signed: *David Jones '48* Lent by the National Museum of Wales	1948	*chalk*	25½ × 20½
69	TWO GIRLS OBSERVED AT MASS Signed: *David Jones, May '48* Lent by Ralph Edwards, Esq., C.B.E.	1948	*chalk*	19 × 14
70	TANGLED CUP Signed: *David Jones '49* Lent by the City of Birmingham Art Gallery	1949	*watercolour chalk, and body-colour*	30¾ × 22
71	GWYL DDEWI* Signed: *David Jones 1950* Lent by Miss Helen Sutherland	1950	*watercolour, chalk and body-colour*	26½ × 29¾

* The Feast of St. David.

72	FLORA IN CALIX-LIGHT Signed: *David Jones 1950* Lent by H. S. Ede, Esq.	1950	*watercolour*	22¼ × 30⅛
73	THE OUTWARD WALLS Signed: *David J 1953* Lent anonymously	1953	*watercolour, crayon, and pencil*	31 × 23
74	THE NECKLACE AND THE CALIX Signed: *David J 1954* Lent anonymously	1954	*watercolour and pencil*	31 × 23

DRAWINGS

75	LEOPARD AND TIGER Unsigned Lent anonymously	1902	*watercolour and body-colour*	14¾ × 15¾
76	DANCING BEAR Signed: *David Jones, aged 7, 1903* Lent anonymously	1903	*pencil*	20 × 10¾ Plate I
77	ELEPHANT Signed: *David Jones '28* Lent by Hugo Pitman, Esq.	1928	*ink, pencil, and watercolour*	11⅛ × 16¾
78	AGAG* Signed: *David Jones '30* Lent by Mr. and Mrs. Harman Grisewood	1930	*pencil and watercolour*	13 × 17¼ Plate III
79	THE OLD ANIMAL FROM TIBET Signed: *David J '30* Lent by Miss Helen Sutherland	1930	*pencil and watercolour*	15⅝ × 18¾
80	KUDU Signed: *David J '30* Lent by Peter Harris, Esq.	1930	*pencil and watercolour*	16 × 18¾
81	MERLIN APPEARS IN THE FORM OF A YOUNG CHILD TO ARTHUR SLEEPING Used for an illustration to The Anathemata, 1952 Unsigned Lent by M. W. Richey, Esq.	1930	*pencil and body-colour monochrome*	10⅛ × 8
82	YOUNG AFRICAN ELEPHANT Signed: *David J '31* Lent anonymously	1931	*pencil and watercolour*	11½ × 14½
83	JAGUAR Signed: *David Jones '31* Lent by the Cooper Art Gallery, Barnsley	1931	*pencil and watercolour*	12½ × 18½

* 1 Samuel xv, 32 (Authorized Version): 'And Agag came unto him delicately.'

84 PANTHERS — 1931 — *pencil and watercolour* — 12½ × 21
Signed: *David Jones '31*
Lent by the Walker Art Gallery, Liverpool

85 ESCAPING FIGURE CARRYING TRINKETS
Preliminary drawing for a proposed illustration — *c.* 1935 — *pencil* — 12¼ × 7½
Signed: *David J.*
Lent by Philip James, Esq., C.B.E.

86 THE JETSAM GATHERER, SIDMOUTH
c. 1936 — *ink and chalk* — 15 × 10¾
Unsigned
Lent by Leonard G. Duke, Esq., C.B.E.

87 FRONTISPIECE TO *IN PARENTHESIS*
1937 — *pencil, ink and watercolour* — 15 × 11 Plate IX
Signed: *David J. '37*
Lent anonymously

88 TAILPIECE TO *IN PARENTHESIS:* THE VICTIM
1937 — *pencil, ink and watercolour* — 14¾ × 10⅛
Signed: *David J.*
The two drawings were conceived as designs for engravings.
Lent anonymously

89 POLYHYMNIA — 1943 — *pencil and watercolour* — 15 × 10
Signed: *David J. '43*
Lent by Barbara, Countess of Moray

90 ILLUSTRATION AND TAILPIECE TO A POEM BY T. S. ELIOT:
ON THE CULTIVATION OF CHRISTMAS TREES — 1953 — *watercolour, body-colour, pencil, and ink* — 18 × 12, 13 × 12
Lent anonymously

ENGRAVINGS

91 **RONIS : Book-plate** — 1924 — *wood-engraving* — 2⅞ diam.

92 **THE GOOD SHEPHERD** — 1924 — *wood-engraving* — 2⅜ × 2⅜
Book-plate for Clare and Hilary Pepler

93 **NATIVITY** — Christmas 1925 — *wood-engraving* — 2⅜ × 2⅜

94 **THE THREE KINGS** — 1926 — *wood-engraving* (*intaglio print*) — 4 × 3
insc. OMNES·DE·SABA·VENIENT

95 **FISHERS OF MEN** — 1926 — *wood-engraving* — 2¾ × 4
Book-plate for Fr. Desmond Chute

96 **Y PREGETH-WR*** — 1927 — *wood-engraving* — 1¾ × 1¾
Title-page decoration for *Llyfr y Pregeth-Wr*, Gregynog, 1927
All the above lent by Douglas Cleverdon, Esq.

97 **THE CHESTER PLAY OF THE DELUGE** — 1927 — each 6½ × 5⅝

Ten illustrations engraved on wood for the Golden Cockerel Press

i The world
ii Noah receives the plans
iii The mockers and the building of the ark
iv No rain—the mock continues
v The beasts after their kind
vi The entry into the ark
vii The fountains of the deep
viii The great rain
ix The dove Plate IV
x The oblation of Noah

Lent by the Glynn Vivian Art Gallery, Swansea
(Presented by the Contemporary Art Society for Wales 1935)

98 **EVERYMAN** — 1929 — *wood-engraving* — 5⅛ × 6⅛
Lent by the National Museum of Wales

99 **HE FREES THE WATERS** — 1931 — *wood-engraving* (*unfinished*) — 6 × 9½
Used for an illustration to The Anathemata, 1952
Reproduced on the cover
Lent anonymously

* 'The Preacher': Ecclesiastes.

100 THE BRIDE 1930 *wood-engraving* 4½ × 3¼
Frontispiece to *Hermia and Other Poems* by W. H. Shewring, St. Dominic's Press, Ditchling, 1930
i The original boxwood block
ii A print from this
Lent anonymously

101 RECLINING CAT 1926 *line-engraving on copper* 12/20 4½ × 3½
Lent by Douglas Cleverdon, Esq.

102 PRO NOBIS PUER NATUS EST 1927 *dry-point* 7 × 5⅜
Illustration to *On the Nativity of Christ* by William Dunbar, 15th cent. (*Oxford Book of English Verse*, 1939, p. 28)
Lent by Douglas Cleverdon, Esq.

103 ANIMALS RESTING 1927 *dry-point* 5 × 7
Lent anonymously

104 NATIVITY WITH BEASTS AND SHEPHERDS
insc. DUM MEDIUM SILENTIUM TENERENT OMNIA
1928 *dry-point* 6¾ × 5⅜
Lent by Douglas Cleverdon, Esq.

105 NATIVITY WITH SHEPHERDS AND BEASTS REJOICING
insc. ANIMETVR GENTILIS
1928 *line-engraving on copper* 8 × 6¼
Lent anonymously

106 THE RIME OF THE ANCIENT MARINER
1928
Ten line-engravings on copper, illustrating the poem by Samuel Taylor Coleridge, published by Douglas Cleverdon at Bristol, 1929

a. Head-piece: The Harbour 1¾ × 3

b. Unpublished head-piece: The Harbour 1½ × 5
(first version, not included in the published set)

i It is an ancient Mariner, 6⅞ × 5⅜
And he stoppeth one of three. *et seq.*
'By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?'

ii At length did cross an Albatross,
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

. . . . . .

'God save thee, ancient mariner!
From the fiends that plague thee thus!—
Why look'st thou so?'—'With my crossbow
I shot the ALBATROSS.'

iii The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea.

iv Are those *her* ribs through which the Sun
Did peer, as through a grate?
And is that Woman all her crew?
Is that a DEATH? And are there two?
Is DEATH that Woman's mate?

v I closed my lids, and kept them close,
And the balls like pulses beat;
For the sky and the sea, and the sea and the sky (Plate V)
Lay like a load on my weary eye,
And the dead were at my feet.

vi The helmsman steered, the ship moved on;
Yet never a breeze up-blew;
The mariners all 'gan work the ropes,
Where they were wont to do;
They raised their limbs like lifeless tools—
We were a ghastly crew.

vii Oh! dream of joy! Is this indeed
The light-house top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

viii O sweeter than the marriage-feast,
'Tis sweeter far to me,
To walk together to the kirk
With a goodly company!—

. . . . . .

Farewell, farewell! but this I tell
To thee, thou Wedding-Guest!
He prayeth well, who loveth well
Both man and bird and beast.

c. Tail-piece: the pelican with inscription ACCENDAT IN NOBIS DOMINUS IGNEM SUI AMORIS ET FLAMMAM AETERNAE CARITATIS (May the Lord kindle in us the fire of his love and the flame of eternal charity) $3\frac{1}{2} \times 4\frac{1}{2}$

a, b, and c lent by Douglas Cleverdon, Esq.
i—viii lent by the National Museum of Wales

107 WOUNDED KNIGHT *c.* 1930 *dry-point* $7\frac{7}{8} \times 6\frac{1}{4}$
Lent by Douglas Cleverdon, Esq.

'Nativity', Christmas 1925. Wood-engraving (93)

INSCRIPTIONS

108 NORTHMEN'S THING MADE SOUTH FOLK'S PLACE
c. 1948 — *pencil, crayon and watercolour* — 8 × 14½ — Plate XVI

(James Joyce: *Finnegans Wake*, 1939, p. 215)
Reproduced in *The Anathemata*

Lent by Arthur H. Wheen, Esq.

109 THE GOSPEL FOR THE MIDNIGHT MASS OF CHRISTMAS
1949 — *watercolour and body-colour* — 16 × 13

(with an adaptation of lines from the Fourth Eclogue of Virgil)

Lent anonymously

110 SAINT DAVID'S DAY, 1951
watercolour — 6 × 13

Lent anonymously

111 DEDICATION FOR *THE ANATHEMATA:* PARENTIBUS MEIS
1952 — *watercolour, ink and body-colour* — 19½ × 12¼

Lent anonymously

112 THE INTROIT FOR THE FIRST SUNDAY AFTER CHRISTMAS
1952 — *watercolour, ink and body-colour* — 19½ × 24⅜

(with three lines of the traditional carol '*I sing of a Maiden*')

Lent anonymously

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